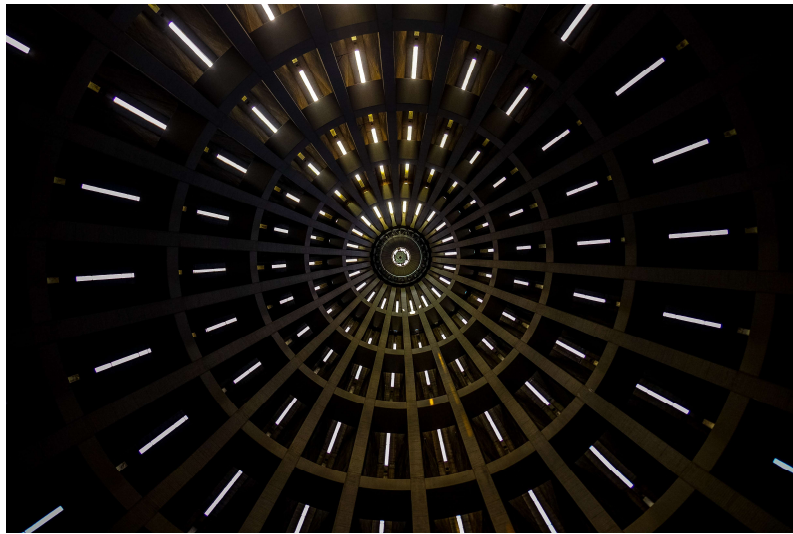




Inclusive Music Strategy

Waltham Forest 2021-2025

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Waltham Forest Music Education Hub
www.wfmusicHub.org



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Executive Summary

Origin and purpose of document:

I was contracted by the hub leads to undertake research in order to develop a 4-year musical inclusion strategy and action plan for Waltham Forest Music Education Hub. The research consisted of desk research and interviews as well as focus groups.

Almost all the work was carried out before the current Covid-19 crisis and it is now clear that the hub will be changed as a result of the crisis. It is too early to know how the effects of this pandemic will affect musical inclusion working, although anecdotal evidence indicates that, while interaction and inclusive pedagogy may be somewhat more difficult, there may well be increased engagement from those young people who previously felt less confident in group settings.

I used two lenses with which to interrogate the research, my own taxonomy of children in challenging circumstances and Youth Music's HEARD acronym. These helped me pinpoint areas of strength and areas for development in inclusion and gave a theoretical triangulation to the research.

There are essentially two purposes to a musical inclusion strategy. Firstly to help the hub broaden the range of children they engage with, particularly those children in challenging circumstances (CCC) and secondly to enable the hub to identify and put in place those things that will help them do the work better.

Findings from the research phase:

Waltham Forest is closely connected with other hubs across East London, with good transport links. This indicates that cross-hub working could be further developed, going so far as to have some cross-hub working teams in areas of specialism. Almost all the hubs share with Waltham Forest a rich multi-culturalism and they all have a young population. In addition the region has many and significant areas of poverty and deprivation. For this reason it is imperative that the hub continues to develop and prioritise working with children in challenging circumstances with a culturally varied and young person centred musical offer.

Waltham Forest Music Education Hub is one of the more progressive hubs in the country, successfully balancing aspects of a traditional music service offer with targeted work with children in challenging circumstances and with a broad range of popular genres and instruments.

Notably, the research indicated that more could be done to further inclusion by increasing the collection, collation and use of data in relation to children in challenging circumstances. Specifically, the hub can start to identify where they are in terms of 'natural proportion'¹ in relation to all groups of CCC and make judgements as to what changes to put in place.

Recommendations

Broadening the range of children: I have made the following suggestions on engagement in terms of genres, instruments and groups:

¹ The principle of natural proportions means the inclusion of children with disabilities in proportion to their presence in the general population." This can be extended to other groups of children in challenging circumstances
http://www.dec-sped.org/uploads/docs/about_dec/position_concept_papers/PositionStatement_Inclusion_Joint
- accessed 24th May 2020

- The hub will contribute to a cross-ELMA South Asian music initiative. Waltham Forest can benefit from shared funding, cross-hub training, a cross-hub workforce and shared online resources
- Build on the excellent work already done in Waltham Forest with Grime, especially targeting groups of CCC
- An initiative, shared with other hubs, with children of families living in temporary accommodation, designed to be flexible to local needs and council priorities
- Further developed engagement with children with SEMHD and challenging behaviour
- At the end of four years, Waltham Forest will have developed a performance-based ensemble involving both disabled and non-disabled young musicians.
- Increased use of music technology across the hub

Doing the work better:

- Auditing the skill base
- A programme of workforce development, including reflective practice
- Developing infrastructure and systems to support inclusion
- Building a workforce and, if appropriate, governance body that is more representative of the local population
- Monitoring more closely who is included in music provision, particularly in relation to who progresses from first access music making
- Increasing the quality of musically inclusive practice

What is the purpose of the strategy?

The strategy sets the foundations to build an inclusive music education culture where all children and young people are valued and recognised for their unique qualities, ideas, voices and perspectives and where they can see the hub as providing a range of diverse and suitable musical

opportunities and progression pathways.

What was the process?

I conducted some online research on the population and demographics of Waltham Forest, the amount and specifics of deprivation within the borough, the general profile and history, and some specifics around services available. I also interviewed (semi-structured interviews) members of senior leadership team, as well as people from partner organisations, some music service staff where that was appropriate, heads of school and music specialists, freelance musicians, non-music specialist professionals working with vulnerable young people and music therapists. I then used the two lenses I discuss below to analyse the information I had gathered. From this I drew up this document with the intention to answer the following main questions:

- What does musical inclusion mean in the Waltham Forest area?
- What are the challenges to becoming fully inclusive?
- What are the strategic priorities for Waltham Forest music hub in terms of inclusion?

Both the meanings of inclusion and the challenges are taken from the interviews with slight editing for grammar and relevance. However, the strategic priorities are based on a combination of interview material and my own analysis based on my extensive experience of musical inclusion. While I have some of the objectivity of a professional outsider to the Waltham Forest area, I fully acknowledge that anyone else doing the analysis for the strategic priorities may have come to a different conclusion. That said they do correctly show the results of significant reflection on a relatively large amount of data. I believe them to be appropriate to the area context, aligned with the principles of inclusive education, ambitious and achievable.

Context

Demographics

Waltham Forest is home to an estimated 271,200 residents.

Waltham Forest has a young population with 22% of residents aged 0-15 compared to 19% nationally. There are about 56,000 children aged two to 16 years (inclusive) resident in the borough.

Table 1: Mid-2015 population estimates by broad age group

Source: Office for National Statistics

	Waltham Forest	Waltham Forest (%)	London (%)	England and Wales (%)
Aged 0-4	22,100	8	7	6
Aged 5-15	37,000	14	13	13
Aged 16-24	28,800	11	11	11
Aged 25-49	115,400	43	42	34
Aged 50-64	40,000	15	15	18
Aged 65+	27,900	10	12	18

	Waltham Forest	Waltham Forest (%)	London (%)	England and Wales (%)
Total	271,200	100	100	100

The borough is one of the most diverse areas in the country. 48% of residents are from a minority ethnic background. BAME groups have been increasing as a proportion of the population in recent years. According to GLA Ethnic Group data, 2016, almost 70% of the population identify as an ethnic group other than white British, compared to just under half in 2001. Most notably, the White Other group that includes arrivals from EU accession countries has more than doubled in the last decade from 6% to 15%. The percentage of residents from an Asian background has also increased from 15% to 21%, as has the number of Black/Black British residents from 15% to 17%. Around 14% of the population are from African and African Caribbean communities.

The top five countries of origin for residents born overseas are Pakistan (8,200), Poland (8,200), Romania (4,300), Jamaica (4,200) and India (4,200 people). The top five languages spoken locally other than English are Urdu, Polish, Romanian, Turkish and Lithuanian. The 2011 Census showed more than a third of Waltham Forest residents (37%) were born abroad. The largest migrant groups in Waltham Forest are from Pakistan (12,700 people), Poland (8,200) and Romania (4,300).

As a percentage of its total borough population, Waltham Forest has the second largest proportion of Central and Eastern European residents of all London boroughs, with 9% of the population of the borough originating from Central and Eastern Europe. This is twice the London average and substantially higher than in England and Wales (2%).

The borough also has a diverse range of faith communities. According to the 2011 Census, Christianity remains the main religion, with 48% of residents identifying as Christian. Although this proportion has decreased from 57% in 2001, this is mostly due to increases in other groups, as the absolute number of Christians has remained static. Almost a quarter of residents (22%) are Muslims (compared to 5% nationally), the proportion having increased from 15% in 2001. There has also been a small increase in the proportion of people who identify themselves as secular (15% to 18%).

Attainment

Waltham Forest has significantly higher School Readiness rates compared to national levels both for all children (72.2% vs. 69.3%) and for children with free school meal status (64.3% vs. 54.4%), and higher rates for educational attainment (5 or more GCSEs) (60.4% vs. 57.8%) (2015/16).

According to the Department for Education, Waltham Forest's Key Stage 2 or SATs results (for pupils aged 7 to 11) are below the England average. In the academic year 2014-15, 78% of pupils at schools in the borough achieved at least Level 4, the level expected of most 11 year olds, compared to 80% across the country.

Figures from the Annual Population Survey by ONS show that between January and December 2015, 43% of the working-age population aged 16-64 in Waltham Forest was qualified to degree level or above. This is lower than the London average of 50%. 12% of residents aged 16-64, or a total of 21,200 people in Waltham Forest, do not have any formal qualifications, which is more than the London average of 7%.

Deprivation

Overall, Waltham Forest is a deprived borough. It is the 7th most deprived borough in London and the 35th most deprived of 326 local authorities in England. Of particular importance is the fact that

in 2018/9 an estimated 47.4% of the borough's children aged under 16 live in poverty after including housing costs compared to a UK average of 30%². This is up from 35.9% in 2017. There are also big challenges in terms of inequalities within the borough, between wards with the more affluent communities generally residing in the north of the borough and the least affluent in the south, although there are exceptions to this.

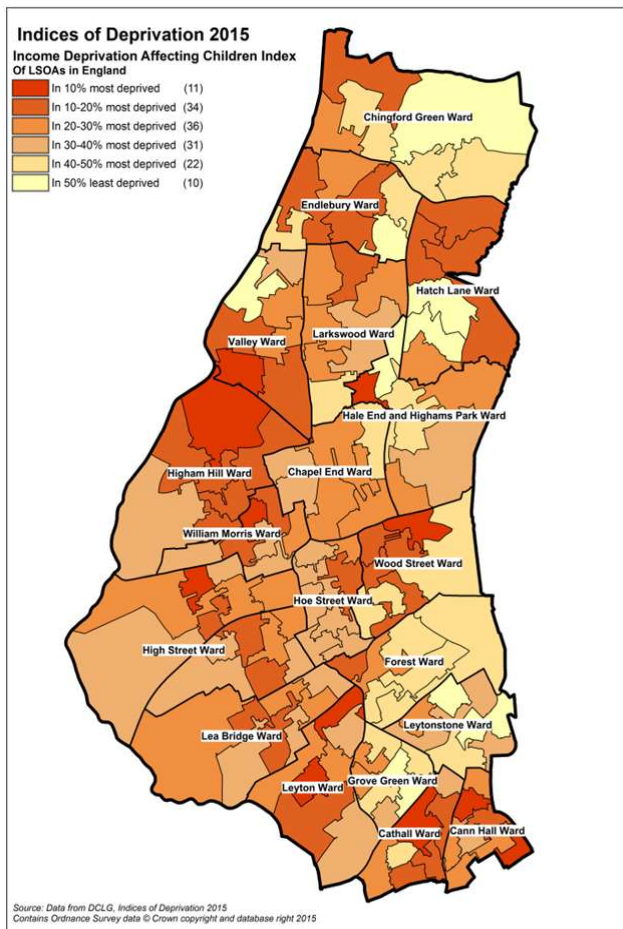


Figure 1 - Deprivation map of Waltham Forest

² <http://www.endchildpoverty.org.uk/child-poverty-in-your-area-201415-201819/>

Children in challenging circumstances

Waltham Forest has a large proportion of residents aged under 18 years, approximately 24% of the population.

Waltham Forest has a number of risk factors at a significantly higher rate than national average including children under 16 living in poverty, family homelessness (8.9 vs. 1.9 per 1,000 households), families out of work with dependent children (6.4% vs. 4.2%) and children who started to be looked after due to family stress or dysfunction or absent parenting (13.1 vs. 10.1 per 10,000 children under 18).

The mid-teen survey from 2017 found that 44% of 14-15 year olds have experienced bullying, 24% cyber bullying, 25% have family issues that affect emotional wellbeing and 6.5% self-reported taking drugs regularly. (Mid-teen health survey summary, August 2017).

Positive satisfaction with life among 15 year olds was found to be significantly lower than national average (56.9% vs. 63.8%).

Based on national prevalence data, it is estimated that, in Waltham Forest, there may be approximately 6722 (9.7% (Public Health England Prevalence)) children and young people experiencing a diagnosable mental health problem. Out of the estimated 9.7% of 5-16 year olds in Waltham Forest who have a mental health condition, two significant gender trends have been identified:

- In both 5-10 and 11-16 year age ranges, there are almost twice as many boys with conduct disorder as girls. ^[1]_{SEP}
- For emotional disorders, girls in the 11-16 age range have significantly higher burden of

emotional disorders than boys.

Nationally, an estimated 10-13% of 15-16 year olds have self-harmed but only a fraction present to hospitals. In Waltham Forest and many other parts of the country, hospital admissions for self-harm have increased over recent years.

More than 70 percent of the five to nineteen year old population are from Black, Asian or other Ethnic Minority Backgrounds (Census, 2011).

Due in large part to socio-economic and demographic factors, Waltham Forest has a significantly vulnerable population and children's safeguarding, gangs, antisocial behaviour, youth offending, child sexual exploitation, domestic violence, radicalisation and teenage pregnancy are all areas that the Local Authority is working hard to target through the local offer. Waltham Forest also has more children and young people with moderate learning difficulties, visual and multi-sensory impairments, behavioural issues, and speech language/communication difficulties compared to London and England averages.

A report by Dartington Social Research Unit (2017) also showed that children in Waltham Forest experience poor early social and emotional development, poor behavioural development and poor language development compared to a number of other London boroughs where similar studies were conducted. These indicators are predictive of a range of later difficulties including poor mental wellbeing.

Measure	Description	Waltham Forest	Other London boroughs
Early social and emotional development	Difficulties with an infant or child's ability to calm down; follow the rules; respond to or initiate interactions; cope with sleeping, eating, elimination etc.; develop independence; communicate own feelings and demonstrate empathy.	59%	35%
Behavioural development	Aggressive and non-compliant behaviours exhibited during early to middle childhood.	18%	7%
Language development	Delays in child's attainment of key milestones in relation to their expressive and receptive language development. This includes babbling, vocalising, listening, and comprehension.	16%	7%

Table 2: Children's comparative early development

In Waltham Forest there were 282 looked after children in February 2018. 57 (19%) of these were Unaccompanied Asylum Seeking Children with the majority of these either of Afghanistan or Albanian nationality.

Lenses

I have used two lenses with which to view and analyse the data. The first is my own taxonomy of children in challenging circumstances (Mullen, 2011) (Deane and Mullen, 2018), which categorises these young people in groupings that would call for different educational/ organizational approaches. In addition a second lens, Youth Music's acronym HEARD, was also a useful tool for looking at inclusion in ELMA. Both lenses have room for critique and modification, but they were immensely valuable in grounding the enquiry.

Lens 1: Musical Inclusion and Children in Challenging Circumstances^[1]_{SEP}

A key goal of a musical inclusion strategy is to enable all children, especially those in challenging circumstances, to avail of a useful, high quality and personally suitable music education. Children in challenging circumstances may be categorized in the following groups:

1. Life condition - Young people with learning difficulties, physical and/or sensory impairment, lifelong complex needs and/or communication difficulties.
2. Geographical Issues - Young people with a challenge related to where they live. This could be about such issues as rural isolation or living in areas of social and economic deprivation or issues of geographical safety
3. Identity or background – where issues and structures within the dominant society create inequalities and barriers to musical progression for people with particular identities and backgrounds. That could include gender, ethnicity, sexual orientation, cultural or faith based backgrounds.
4. Life circumstances - Young people who bully or are being bullied, who live in state or foster care, refugees - to name but some.
5. Behavioural issues - Young people with behavioural, emotional and social difficulties especially those who become excluded from mainstream school.

(Mullen et al 2011- adapted 2020)

Findings based on this lens:

Life condition

Unlike a number of ELMA hubs, music with this group of children is not foregrounded in Waltham Forest. There is little evidence of work with children with SEND on the hub's website and partner organisations do not highlight this area of work either. There is a need for the hub to develop this area of work over the next four years and where appropriate they should draw on the expertise available both through other Elma hubs and through the highly regarded London based organisations such as Drake music, who specialise in this work.

Waltham Forest should audit provision for young people with SEND both in special and mainstream schools and from there build a substantial and sustainable programme of high quality music education with these young people. There is a developing Cultural education partnership (CEP) SEND network which the hub will align with and support. This network will involve music therapists and other professionals, and, using both the data collected and the advice of these professionals the hub should prioritise a series of strategic actions over the four-year period. Discussions on whether the hub should provide borough wide music therapy, which ensemble model to develop, how to offer more performance opportunities for SEND students and what support to give special schools can be informed by this group.

By the end of the four-year period of this strategy, all disabled children in the Waltham Forest area who wish to should be able to avail of a 'high quality music education', as is the intention in the national plan for music. This needs to be not only a good quality musical experience but also needs to be regular, preferably on a weekly basis. This implies significant further take-up of assistive

technology although it is not a universal recipe for all children's music making. Also at the end of four years Waltham Forest should have at least one inclusive ensemble that is easily accessed by disabled and non-disabled children, that is not a class but a performance group and that ideally would have children from more than one school attending.

In tandem with the delivery there needs to be a programme of continuing professional development to develop a team of inclusion champions with skills in and understanding of cognitive diversity, music and executive function, assistive technology, the social model of disability, and the Sounds of Intent model.

Additional Recommendations:

- Over time, an East London inclusive music group should be formed with young people from different boroughs involved. This group is likely to be targeted at more advanced players.
- More use should be made of iPad and other technology to assist in making music accessible for all children
- Progression routes for young SEND musicians should be investigated and this information should be shared across the ELMA group
- Increased work with small groups/ individuals with SEND in primary schools should be explored
- The hub should work with the special schools to ensure that every child has at least one music session a week, whether that be provided by the school or the hub or outside partners
- Implementation of a comprehensive CPD programme targeting between 10 and 20 musicians across three years
- Engagement and recruitment of disabled music educators.

Geographical Issues

In discussions with several hubs about pockets of extreme deprivation within their hubs, two things become clear. Firstly, for some East London hubs, most of the hub could be seen as an area of deprivation. Secondly, hubs were well aware of the specific areas of high deprivation and were working as best as they could to target activities into these areas. Waltham Forest has something of a North/South divide in terms of deprivation and the hub needs to continue being thoughtful about where to place projects and programmes.

In terms of postcode violence, it was discussed in several interviews and my strong recommendation is for all hubs to liaise closely with and take advice from local youth services and police on this issue. Young people should never be asked to travel to a place that may be unsafe and it is up to the hubs to ensure that they are informed of the dangers and have thought about strategies for young people's safety.

One thing that came up in several boroughs was a lack of known spaces for children to learn, rehearse, record and play. This was stated strongly as an issue in Waltham Forest and Redbridge and has come up in discussions in Newham and Hackney. I recommend that the hub tries to map what spaces there are in the borough and where appropriate (such as co-funding mapping or sharing a space on the border of two boroughs), they seek ways to collaborate with other hubs on this issue.

Background

I recommend that Waltham Forest continues to foreground and further develop music of black origin. Building on excellent work done so far, it would seem essential that Grime (and its related genres), which are East London's unique contribution to 21st century popular music, be foregrounded as part of the hub's weekly offer. The hub may also wish to develop at least one large ensemble that embraces black music styles.

I did not find evidence of significant development of Asian music education at this time in the ELMA area and this is clearly a great opportunity for the ELMA hubs. While Waltham Forest has somewhat less of a South Asian population than some other ELMA boroughs, it is still a very significant minority within the borough. I recommend that the ELMA group begin to investigate the setting up of a major initiative in South Asian music education across East London. This will be a complex process requiring consultation, partnerships and no doubt the mentoring of musicians, organizations and teams. Implementation will vary from Waltham Forest to the other boroughs but there is much room for pooling of curriculum and other resources, joint funding bids and training for music educators to be shared across several boroughs. In addition, it is likely that community leaders and leading South Asian musicians from one borough may well be well known and respected in other boroughs and can become music ambassadors across the region.

White Other		White British/ Irish (Sometimes counted in White Other)	Asian or Asian British	Black or Black British	Mixed/ Other
7.91%	Barking and Dagenham	50.39%	15.92%	19.98%	5.8%
6.7%	Redbridge	35.9%	41.7%	8.8%	6.8%
16.4%	Hackney	38.3%	10.5%	23.1%	11.7%
15%	Waltham Forest	38%	21%	17%	9%
12% (Hummedia Manchester.ac.uk)	Newham	17%	45.4%	17.8%	9.1%
3.1%	Havering	84.6%	4.8%	4.8%	2.6%
12%	Tower Hamlets	33%	41%	7%	6%

Table 3: Main ethnic groups in ELMA boroughs by %.

Life Circumstances

Of all the categories of children within this lens, this was the one where most hubs had not done extensive targeted work nor were set up to do so. While Waltham Forest has done significant work with these young people, especially through partners, more targeted work needs to be developed over the four years of this plan.

Interventions tend to be project based and therefore there is a lack of progression pathways for these young people. In some ways this is not surprising. This is a large group of young people who are often not easily identified and may have little in common except their challenges.

The data identifies two groups of young people who may suffer from or be at risk of poor mental wellbeing. One group is infants (aged 5 and under) who have much lower early social and emotional development than peers across London. The other group is 14 to 15 year olds. I recommend that the hub develop regular work with a music and wellbeing focus with both these groups. As most if not all of these children will be psychologically vulnerable, it is vital that any initiatives show applied emotional intelligence, from set-up, through pedagogy, to progression.

One particular group of children in challenging circumstances that are spread across the whole ELMA region is homeless young people, with large numbers of families in temporary accommodation. Waltham Forest is number 8 in the national top ten for homelessness, with 7,326 homeless people³, while Newham, which has 14,456 homeless people, ranks number 1 in the country for homelessness. Barking and Dagenham, Hackney, Redbridge, Tower Hamlets are also in the national top ten. For this reason Strategic Priority 4 proposes a cross-hub music initiative with children of families living in temporary accommodation. This should involve all ELMA Hubs.

Other groups to make contact with and begin to work, if possible, with include young asylum seekers, looked after children and care leavers, home-educated young people.

Behavioural issues

There are significant problems in Waltham Forest with young people and behaviour. There are approximately 250 people in alternative provision⁴ and there are many more at risk of exclusion. In addition there is a high degree of youth crime and gang membership in the borough. Work with

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https://england.shelter.org.uk/media/press_release/280,000_people_in_england_are_homeless,_with_thousands_more_at_risk

⁴ <https://walthamforestecho.co.uk/excluded-pupils-deserve-better/>

these young people, which has been well done so far, needs to be much further developed over the next four years.

The hub should develop a close partnership with Belmont Park school both around delivery and training and from there develop the work to all the PRUs in the borough. The hub should also work with young people before they are permanently excluded, quite possibly starting by targeting those primary age children who have had a second fixed term exclusion. The hub should also develop close partnerships with the Youth offending team through the Voices in Partnership group, offering mentoring based coaching and tuition to this group, individually and collectively. They should be helped to see themselves more as young leaders and where appropriate bespoke programmes should be designed to enable them to set and reach goals. Beatroots Creative may be a good partner for this work.

It is vitally important that the hub continues to develop this work and make sure that the work is of high quality, not just musically but also in relation to how the team establish and deepen their working relationship with these very vulnerable young people. After thirteen years of leading training in this work nationally, I realize that the work is extremely complex, relationships are fragile and that what might have taken years to build up can be destroyed in moments.

Recommendations around music with children with behavioural issues

- Waltham Forest hub should continue to develop this work with a view that in four years time every child in alternative provision can access appropriate regular weekly high quality music tuition and/ or mentoring should they want it.
- Staff should receive appropriate training
- Staff should have half termly executive supervision (similar to the therapies)
- Staff teams need to be paid for the extra planning and debriefing time that doing this work properly requires

- Staff engaged in this work should be encouraged to meet with others across the ELMA area at least once a term to engage in structured reflective practice
- This should not just be project work but should have clear progression and regular engagement at its centre.

Lens 2: 'HEARD'

The acronym HEARD, developed by the national funder Youth Music, has been adopted by all the organizations within the AMIE (Alliance for a Musically Inclusive England) group. As well as being championed, it has received some criticism at national level. I find it a useful lens especially as I see each letter of the acronym as representing a spectrum along which hubs can place themselves and reflect on their direction of travel.

Holistic - placing emphasis on personal, social and musical outcomes

Equitable – people facing the biggest barriers receive the most support

Authentic - developed with and informed by the people we do it for

Representative – the people we work with as participants and colleagues reflect our diverse society

Diverse – all musical genres, styles, practices are valued equally⁵

Findings based on this lens:

Holistic

This is essentially about having a pedagogy that looks at musical, personal and social development as completely intertwined. Good use of emotional intelligence (Goleman, 1998) is similar although not quite the same. My previous work with the hub team and interviews both strongly suggest that many of the staff do work in an emotionally intelligent way, while still more can be done to deepen their ability to work towards musical and personal and social outcomes.

⁵ <https://network.youthmusic.org.uk/alliance-for-a-musically-inclusive-england-AMIE>

My recommendation is that CPD for the workforce in developing a holistic pedagogy is important and should form part of the strategy. A combination of face-to-face (or Zoom based) resources with some online material and good signposting should embed holistic practice with the whole team over a two-year period. In a post-lockdown environment where all young people are more likely to be emotionally vulnerable there will be more need for an emotionally intelligent and holistic pedagogy. Nowhere in my research across all the hubs, did I come across a group of deliverers who were well advanced in this area, who regularly planned for social and personal outcomes and who discussed these issues with others on a daily basis, as you would expect from advanced inclusive practitioners.

Recommendations

After an initial mapping of the workforce's capability, further development could be through a values based document and some online resources combined with one or more workforce development days. Further work can be done through ongoing CPD programmes, use of (a perhaps adapted) Youth Music's quality framework for reflection and assessment and opportunities for structured reflective practice. The latter may be too cost intensive for whole teams to do regularly but should certainly be in place for those working with the most vulnerable young people.

Equitable

While Youth Music have interpreted this as making sure that most resources go to the most vulnerable, I would rather interpret it as acknowledging and working with the tension between working with the most young people and working well with those most vulnerable. The hub will not want to ignore mainstream children nor will they wish to not work with vulnerable children, even while recognizing that working with the latter is considerably more resource intensive. While I believe that we are not currently best served by a single funding / resource formula for how much

resources to put into working with children in challenging circumstances, I do recommend that these issues form the basis of conversations and sharing of information.

Waltham Forest, through developing work within alternative provision and with young offenders, will be clearly committing to working with some of the most vulnerable children in the borough. The challenge will be to make the work sustainable and to ensure that appropriate long-term progression routes are available for all young people.

Authentic

‘Developed with and informed by the people we do it for’ as it is framed by Youth Music, brings in two major concepts in inclusion, youth voice and shared ownership. Youth Voice is well developed within the hub with highly useful activities being supported and promoted on the website. Youth Voice⁶ means including a range of young people, particularly those in challenging circumstances. I recommend that Youth Voice is expanded to bring in more CCC, including young disabled musicians. Links should be further developed with the Youth offending team through the Voices in Partnership group and Beatroots Creatives may also be a positive partner in further developments.

Perhaps less well understood is the concept of shared ownership, where the teacher/leader actively works to empower the young people in his or her group, through giving them increasing choice and autonomy. Increasing young people’s power and autonomy over all aspects of their music making is something that can enhance their psychological wellbeing (Deci and Ryan, 2000). Practices of shared ownership that are quite accepted and embedded in the non-formal music sector are less prevalent in school music and within music services. Waltham Forest may need to train some of their workforce in this approach although my observations suggest that this is part of some of the workforce’s current approach. My recommendation is that non-formal approaches to

⁶ NB – not included in strategic priorities or related action plan

music pedagogy, particularly the concept of shared ownership, are increasingly embraced across the workforce.

Representative

Framed by Youth Music as ‘the people we work with as participants and colleagues reflect our diverse society’, this may be something of an elephant in the room for many music hubs across the country. All of the ELMA group certainly makes strong attempts to welcome participants from every corner of society and hopefully strategic priorities 4 and 6 will further deepen this engagement. The issue, under this part of the lens, is more to do with the hub’s workforce, which throughout England is rarely representative of the country’s makeup. This is often more noticeable in multi-cultural urban areas, such as East London.

Since the global events of the summer of 2020, all walks of life are increasingly under the spotlight in terms of racial inequality and there is a strong opportunity over the next four years for Waltham Forest to work with the other ELMA hubs to redresses imbalances in terms of music provision and race across East London. Given the demographics of the borough, especially at school age, and the make-up of the current music service team, it will be a significant positive step for the hub to work towards increasing diversity of delivery staff.

There are many reasons for the current imbalance and I believe a mature approach would be to accept that in 2020 it is time to make changes. That is why I have included strategic priority 6 in this document. These changes may take years but should not take decades. In addition the hub will need to be cognisant that the biggest imbalance across the country comes at SLT and governance level and that hubs working toward inclusion will be actively seeking to redress this imbalance also.

Diverse - all musical genres, styles, practices are valued equally.

Waltham Forest offers, particularly through its partnerships, a range of different genres of music including genres that are most popular with the young people within the Borough. The number and high quality of Grime workshops have featured in the interviews for this report. In addition, there are excellent resources from a range of genres signposted through the hub's website and the Rock Out Monday sessions provide a range of genres and approaches that are likely to engage a wide range of young people.

Additional Recommendations

South Asian culture is part of the lifeblood of East London and it's music should be celebrated and transmitted by the hub as completely central to the hub's mission.

I would also recommend that the hub make sure that Rap and Grime and related genres are part of its regular weekly teaching and mentoring, both in and outside school. Developing Grime is not simply because of its popularity with young people but also as a way of acknowledging the contribution East London's youth have made to music culture globally.

I would also recommend that, while not a genre, increasing use of iPad and other technology is fostered across the hub's workforce.

Potential cross-hub collaborations

There were some areas during interview where it became obvious that more than one hub, but not all the hubs, had similar goals or areas to explore. I say not all hubs because where that was the case, such as improving the link between data and inclusion, I have built this into the report's strategic priorities. While collaboration is desirable for a number of reasons including increased learning among partners, building stronger funding bids, and economies of scale, it would be counterproductive if forced. What follows are observations and suggestions that I believe may lead to collaborations, at the very least at the level of information sharing. The hubs involved should

certainly explore them.

1. **Space mapping**: Multiple interviews across Redbridge and Waltham Forest raised the problem of lack of suitable space for out of school learning, rehearsal, recording and performing. This was also raised in interviews in Newham and Hackney. As each of these boroughs borders onto two or three of the others it may make sense to collaborate on finding and developing new spaces.
2. **Music for wellbeing at KS3**: There is data that young people at KS3 level in East London have substantial mental stress and problems with their sense of self. Barking and Dagenham, Waltham Forest, Hackney and Redbridge have indicated a desire to deepen engagement with this age group and/or to work with young people at risk of mental health difficulties. Given that the data identifies this age group as particularly vulnerable, it may make sense for the four hubs to look at possible collaborations around developing a music programme that will enhance these young people's sense of wellbeing. Again collaboration can be at a level that is useful for each borough. Information sharing at SLT and delivery level would be one positive step forward. It may be that other hubs also feel this is a useful area to further develop.
3. **Auditing/Mapping**: Five hubs, Havering, Newham, Hackney, Tower Hamlets and Waltham Forest highlighted the need for the hub to audit their own workforce in relation to inclusion and/or to map and consult with their local communities in terms of inclusion. Some hubs indicated that this would be linked to interrogating and changing their offer. While some form of workforce mapping will no doubt be part of the four-year plan for all hubs, extending this to local young people and communities may be something two or more of these five hubs wish to collaborate on. This work will no doubt build on the partnership work done across the region with Sound Connections.

What is musical inclusion?

Musical inclusion does not have a single agreed definition; this document contains some different understandings of the term.

Musical Inclusion is about removing barriers to ensure all children enjoy full participation in a music education that supports the development and achievement of each young person based on their individual abilities, needs and interests. – Dr. Phil Mullen

Musically inclusive practice ensures that all children and young people who want to can make music. It can only happen by embracing a wide range of genres and styles, supporting participants to achieve social and personal outcomes as well as musical ones, and having a music education workforce which can work with young people of all backgrounds, needs and interests

http://network.youthmusic.org.uk/sites/all/migrated_content/files_from_html/A_simple_guide_to_dev

What does inclusion involve?

Inclusion involves change. It is an unending process of increasing learning and participation for all students. It is an ideal to which Hubs can aspire but which is never fully reached. But inclusion happens as soon as the process of increasing participation is started. An inclusive Hub is one that is on the move.

(adapted from Booth and Ainscow, 2002: 3)

Workforce development

Strategic priority 3, later in this document, emphasizes the need for all staff to develop more musically inclusive practice and for at least some staff to have the skills necessary to engage with

and sustain work with all the children in the hub, especially those in challenging circumstances. My observations are that this will require the up-skilling of three different parts of the workforce:

1. The whole workforce, who will need to develop a greater understanding of what inclusion and inclusive practice entail so they can apply this to all their work contexts, both mainstream and with children in challenging circumstances (CCC). While this needs to be thorough, it is important to note that off the job training for this total group can be expensive. While some face-to-face training for this group is definitely recommended, much work can be done online and also using methods such as practice sharing. For inclusion to be part of the hub culture, the whole workforce needs to embrace it at both conceptual and practical levels.
2. Those currently in the workforce who are either involved in targeted or other inclusion focused work or who will do this work in the future. These inclusion champions should also use a variety of approaches for their professional development including training, practice-sharing, online work, shadowing, individuals being supported to go on outside courses, structured reflective practice and so forth.
3. New members of the workforce, including those brought in to provide specific music specialisms that will broaden the appeal to more CCC. Their needs may differ from those in the second group and may require some focus on group work and group management. Again I recommend a range of workforce development methods. Where possible, at least groups 2 and 3, should have some involvement in designing their own professional development journey.

In terms of what areas need to be developed, it may be helpful again to break that down into three elements:

- a) Inclusion specific knowledge. This is about who children in challenging circumstances are, how they might learn, what barriers they might have and how to help overcome these. This could include such things as the social model of disability and the use of the Sounds Of

Intent framework developed by Professor Adam Ockelford. It is also about inclusion specific pedagogy. While this is quite a large topic to go into in detail in this document, some core principles may be useful. Firstly an emotionally intelligent (Goleman, 1998) approach with a special emphasis on empathy. Secondly, a full understanding of inclusive music as involving musical, personal and social development occurring at the same time and being equally important. Thirdly, the adoption of a shared ownership (Deane and Mullen, 2018) approach that emphasizes young people's autonomy and well-being.

- b) Music specific knowledge. This can refer to genres such as South Asian music or grime referred to elsewhere in this document. More commonly across the workforce it would involve being comfortable with various aspects of music technology including microphones and loop pedals, tablet technology, assistive technologies such as eye gaze technology, and computer and recording studio technology. In addition, some workers will need to further develop their skills in areas such as improvising, devising and songwriting.
- c) Group work, behaviour management and working in particular contexts. This will vary across the different parts of the workforce with different levels of understanding required for those in mainstream groups than for those working in PRUs and other alternative provision. As the work with young people excluded from mainstream school or on fixed term exclusion will expand over the next four years, I recommend that appropriate training to work in alternative provision contexts be part of the hub's action plan.

The final thing to mention in workforce development is reflective practice, which is the cornerstone of inclusive education. While this varied from hub to hub, it was very clear that the level of reflective practice evidenced by hub partners such as Drake music is not replicated across the region's workforce. In previous national reporting (Deane et al, 2015), myself and other colleagues have identified regular, structured, reflective practice as key to quality within inclusion. All leading musically inclusive organizations use structured reflective practice as one of the main elements of

their approach and I strongly recommend it is more fully embraced within by Waltham Forest Music Education Hub.

Capacity and funding

For any hub implementing an inclusion strategy, it will be a major change in terms of what they do and how they do it. It will also be a major change in terms of the hub's capacity to do the work and the increased costs that will come, especially in terms of engaging with increasing numbers of children in challenging circumstances (CCC). It is important to recognise that hubs are already under significant pressure and that this is likely to increase in this coming year following the Covid crisis. Those who support hubs, their governance bodies and funders such as the Arts Council, local authorities and others, should recognise that asking a hub to do more implies they will need more support. This will be especially true as the hub changes towards becoming more inclusive. Building and sustaining new relationships, providing the project management necessary for working successfully with groups that have not previously been included and providing appropriate training to enable hub musicians to work in unfamiliar ways in unfamiliar contexts will all require investment, particularly so in the first few years of an inclusion strategy. The labour intensive nature of quality work with CCC suggests that, for hubs to be significantly more inclusive, they will need to engage more children in smaller groups, perhaps for longer time, as some of the work will require more of an emphasis on reflective practice. In addition, there may be some added costs for such things as assistive technology, iPads and other instruments that will aid access.

For hubs that are part of local authorities, there are difficulties in accessing certain sources of funding because of structural constraints. I recommend that for such hubs, the hub lead works with the relevant officers within the authority to identify the mechanisms and support within and externally to the hubs which would enable additional investment to be made towards achieving the strategic aims in relation to inclusion, recognising the different circumstances and potential for authority support and desire for work with children and young people in challenging

circumstances. Where such investment is not possible to achieve through internal mechanisms, it is important to ensure on-going discussion can occur to determine the best future structures for hubs that will enable them to access relevant investment.

I also recommend that hubs work with their funders to ensure that a sufficient percentage of funded revenue is allocated annually to working with CCC in order to ensure that the inclusion strategy is a success. It will be difficult to always quantify exactly how many CCC from a particular group are within a hub area and therefore what percentage or proportion the hub are engaging with. For example, few places in the country have any accurate data on how many young carers they have in their area. This should not stop hubs from working with young carers or from putting aside resources to do this work. Where data is available on groups it can be useful in guiding the hub to set and realise targets for engagement. Hubs will be able to get data on certain groups such as children in care, children on fixed term and permanent exclusion from school, those with SEND etc. Children with SEND alone make up 15% of the national school population so this would indicate that if hubs want to target and engage with a number of groups of CCC in or near natural proportion⁷ they will need to ring-fence a significant amount of their funded revenue over time (i.e. by the end of the four year action plan) and they will also need to seek new sources to part-fund the programme. In this way the hub is committing to sustainable resourcing for inclusion. I recommend that each hub lead works with its funders, researches opportunities and also consults with the other hub leads within the eastern region in order to find a way to ring-fence an amount of funding that is sufficient to realise and sustain this ambitious programme without jeopardising the hub's existing commitments.

⁷ The concept that a hub will engage a group of CCC in the same proportion as they are within the hub area, e.g. if the hub engages with 20% of the children in the hub area and there are 100 children in care in that area then when the hub works with 20 children in care (20%) then it has reached natural proportion for that group.

What does musical inclusion mean? Quotes from interviews

- Making sure our unconscious prejudices don't prevent us from providing access to musical experiences for all the young people we encounter
- Just trying to watch and interrogate my own my own attitudes and expectations
- Being able to offer a broad range of musical opportunities which are known about and can be accessed by everyone in the borough who wants to access them
- It's about removing barriers and enabling children and young people to connect with and have a meaningful experience with music in whatever form it is.
- Accessing and creating music – helping young people to engage and have a relationship with music more fully
- Ensuring we have a differentiated offer to meet the varying needs
- Ideas around equality, fairness, social equality, being democratic
- Welcoming, warm, responsive
- Music education – the lesson is often to be treated as an end in itself – the experience in the lesson is often the outcome in itself so it becomes enriching for its own sake – so inclusion means providing a fun and enriching and perhaps challenging experience for every student according to their own ability and interests
- To me it means enabling everyone to be able to participate in music and get enjoyment and pleasure from music, making music with others also – making music accessible, responding to the kind of music that people want to produce, perform and take part in all types of genres
- Everybody who has interest in music should be able to take part
- Doesn't matter who you are or what you know and any type of genre

List of strategic priorities⁸

- 1) Cultures, policies, procedures and resources to support inclusion are put in place to enable the inclusion strategy to succeed.
- 2) An advocacy programme will continue to embed the importance of musical inclusion across the borough with organizations, families and individuals.
- 3) All staff (to include all music hub staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have the skills to deliver more musically inclusive practice. In addition, the hub will have, within the workforce⁹, individuals with the skills necessary to engage all children in the region, most notably including those children with social, emotional and mental health difficulties (SEMHD).
- 4) The work of the hub to engage in sustainable ways with groups of children in challenging circumstances, including new groups, has expanded.

A broad range of musical styles and genres will be available to all learners, including:

- A new music initiative with children of families living in temporary accommodation
- The development of a cross-ELMA South Asian music initiative.
- Further developed engagement with children with SEMHD and challenging behaviour.
- Increasing regional development of Hip-hop derived music tutoring and mentoring.

In addition, there will be an increased emphasis on a move to long-term engagement in music and a culture of progression for all children (including those in challenging circumstances).

⁸ Presented as outcome statements to be achieved at the end of the four-year action plan

⁹ In this document, workforce is taken to mean: 'all those involved in delivering music education on behalf of the MEH'

- 5) The hub will have developed an inclusive ensemble, i.e. a performance based ensemble involving both disabled and non-disabled young musicians. In addition, there will be a cross hub inclusive ensemble with young people from across the ELMA region.
- 6) The workforce, and also the governance bodies where possible, of the hub more closely reflects the makeup of East London.
- 7) Data, particularly on the level of engagement, retention and progression of children in challenging circumstances, is used as a driver for inclusion, influences future strategy and, where appropriate, is shared across the ELMA group¹⁰.
- 8) Evaluating the quality of inclusive practice across the borough is embedded and influences future action.

Challenges to inclusion

Challenges as highlighted in interviews

NB These were the verbatim views of the interviewees at time of interview. Some suggestions have already been actioned

Challenge	Dealt with through
Economic – access to instruments / ability to travel across the borough / accessing instrumental lessons in the school	<ul style="list-style-type: none"> • Strategic priority 1
Will mum and dad support music learning?	<ul style="list-style-type: none"> • Strategic priority 2
Huge issues about young people from lower income families travelling on their own – safety + perceived safety	<ul style="list-style-type: none"> • Not dealt with in this document

¹⁰ The hub will need to have established a system for data collection and collation for different CCC groups, beyond their current Arts Council Data returns. These groups should include those on FSM, Pupil Premium, LAC / CIC, those with an ECHP and those with SEND, BAME and cultural or faith background where possible and also children in need. The data should also include children on fixed term and permanent exclusions.

Cultural challenges - Muslim engagement	<ul style="list-style-type: none"> • Strategic priority 2 • Strategic priority 4 • Strategic priority 6
Finding the right way to really engage different groups of young people who may come at music in different ways – How to reach those in the CAMHS service as well as those making beats in their bedroom	<ul style="list-style-type: none"> • Strategic priority 3
Having space that is located where the young people are and where they feel comfortable Venues and spaces to perform	<ul style="list-style-type: none"> • Cross-hub collaboration 1
Staffing Getting everyone on board Staffing and resources Having the right people with the right mind-set and experience and the commitment to the role and a longer term commitment with the service	<ul style="list-style-type: none"> • Strategic priority 1 • Strategic priority 3
Resources – funding for the delivery Financial resources Capacity of the team and delegation	<ul style="list-style-type: none"> • Strategic priority 1
No website to tell you what is going on Not really a sense of partnership	<ul style="list-style-type: none"> • Strategic priority 2

Action plan

Strategic Priority 1	Cultures, policies, procedures and resources to support inclusion are put in place to enable the inclusion strategy to succeed
Year 1 2021-2022 <ul style="list-style-type: none">• Engage a part-time inclusion development worker / officer – Responsibilities would include relationship and network building, organising CPD, project and programme initiation and management and fundraising.• Audit skills and CPD needs of the workforce including those who are likely to become part of the workforce• Disseminate a short document on inclusive working in mainstream schools• Develop a statement of inclusive values and practices to embed inclusion with all hub workers and appropriate partners and which is voluntarily offered to all schools and music organisations in the hub area.• Continue involvement with the ELMA hubs region inclusion strategy group on a termly basis i.e. involvement with the other hubs developing inclusion strategies.• Inclusion strategy developments to be a standing item at hub meetings• Begin to secure funds to support an ongoing inclusion programme• Develop systems for data collection and monitoring, and for monitoring progression pathways• Develop inclusion champions group and also musical inclusion working party.• Develop youth music action group (YMAG) composed of a wide range of young people including CCC• Reframe SLAs with schools both to secure better data and to ensure no student is excluded from weekly WCIT learning	

Year 2 2022-2023

- Continue to secure funds to support an ongoing inclusion programme
- Hub partners take on responsibility to: a) Provide data on who is engaged
b) Have clear progression routes provided to all young people c) Ensure all of their teams undertake some inclusion training where appropriate
- Embed inclusion processes across hub – this can include new criteria for invitation to ensembles, revised service level agreements with schools etc.
- Devolve some funding to musical inclusion working party and YMAG if appropriate.

Year 3 2023-2024

- Continue to secure funds to support an ongoing inclusion programme
- Review and refresh actions taken so far

Year 4 2024-2025

- Continue seeking resources with the aim for developing the inclusion programme beyond 2025

Strategic Priority 2

An advocacy programme will continue to embed the importance of musical inclusion across the hub region with organisations, families and individuals.

Year 1 2021-2022

- Consult with a broad range of young people and stakeholders on their perceptions of the inclusiveness and relevance of the hub and what they want to see going forward.
- Review website and social media and other communications with inclusion specifically in mind. Research inclusive websites / take advice from others in the field.

<ul style="list-style-type: none"> • In relation to the above, seek some advice from SEND or other relevant music and social media specialists. • Refresh offer to schools and settings to emphasise inclusion – e.g. small inclusive ensembles / music and wellbeing days and short programmes. • Develop marketing strategy for inclusive programme • Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub
<p>Year 2 2022-2023</p> <ul style="list-style-type: none"> • Develop music awareness programme for parents outlining personal, social and attainment benefits of music participation - concerts and talk in local communities • Update websites and social media based on previous years investigation.
<p>Year 3 2023-2024</p> <ul style="list-style-type: none"> • Hub will have looked at the feasibility of holding an inclusion-based or integrated festival at this stage
<p>Year 4 2024-2025</p> <ul style="list-style-type: none"> • Consult with young people and stakeholders on their perceptions of inclusivity and relevance of the hub. • Compare with year one survey and build next stage plans accordingly.

<p>Strategic Priority 3</p>	<p>All staff (to include all music hub staff, generalist and specialist school music teachers, frontline volunteers and other hub providers) have the skills to deliver more musically inclusive practice. In addition, each hub will have, within the workforce, individuals with the skills necessary to engage all children in the region, most notably including those children with social, emotional and mental health difficulties (SEMHD).</p>
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Year 1 2021-2022

- All hub staff to have had induction / training in musical inclusion where appropriate.
- Adapt and adopt Youth Music's Quality Framework as a reflective / evaluative tool for all music practitioners.
- Delivery team will have had CPD and will adopt in large part the Triborough music hubs Music and Wellbeing guidelines
- Develop short inclusion CPD programme - Deliver for all relevant hub team and invited partners - programme to include emphasis on shared ownership and creative music making
- Disseminate a short document on inclusive working in mainstream schools
- Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed.
- Develop and also find appropriate online resources to support inclusion
- Through training and mentoring develop musicians who are post 18's capacity to deliver into schools – the idea of 'older younger people'

Year 2 2022-2023

- Inclusion induction/training to be a requirement for any organisations financially supported by the hub if appropriate
- Any new employees and volunteers are required to engage with induction/training unless already having appropriate experience
- Encourage practice sharing both face-to-face and online

Year 3 2023-2024

- Musical inclusion training is embedded in the annual CPD offer to schools

Year 4 2024-2025

- Review progress of induction and add refresher course to website

<p>Strategic Priority 4</p>	<p>The work of the hub to engage in sustainable ways with groups of children in challenging circumstances, including new groups, has expanded.</p> <p>A broad range of musical styles and genres will be available to all learners, including:</p> <ul style="list-style-type: none"> ○ A new music initiative with children of families living in temporary accommodation ○ The development of a cross-ELMA South Asian music initiative. ○ Further developed engagement with children with SEMHD and challenging behaviour. ○ Increasing regional development of hip-hop derived music tutoring and mentoring. <p>In addition there will be an increased emphasis on a move to long-term engagement in music and a culture of progression for all children (including those in challenging circumstances).</p>
<p>Year 1 2021-2022</p>	<ul style="list-style-type: none"> • Liaise with appropriate agencies to discuss potential of music work with specific groups of CCC. Seek partner funding and develop taster programmes with a range of groups. • In partnership with Beatroots survey the musical needs and interests of a range of young people • Pilot small ensembles of CCC in mainstream schools

- In partnership with the other ELMA hubs and other agencies, the hub researches, designs and seeks to resource a three-year music programme for young people in temporary accommodation or at risk of being made homeless
- Partner with Belmont Park school in relation to future programme design and support

- Consult with young people who have had fixed term or permanent exclusions as to what they would want in music
- Consult and if possible partner with Coping through football and Carefree kids and/or related organisations about needs of young people at risk of serious mental health issues
- Begin a process to critically examine all newly developed work with CCC to establish 1) how this work can sustain for a year or more (after pilot stage) and 2) barriers and solutions for young people involved in new work to access on-going work within the hub, such as existing ensembles. Solutions may for example involve creating new ensembles.
- Identify potential stakeholders for future South Asian music initiative – from education, parents groups, music, faith leaders, possible sponsors
- Build relationships, foster a network around South Asian Music provision. Engage in dialogue with young people, schools and education providers, communities and community leaders on issues including barriers to engagement.
- Offer volunteering / training and shadowing opportunities to South Asian music practitioners
- Fundraise in partnership with other hubs (National Heritage Lottery programme / Youth Music) for South Asian music education programme
- In partnership with the Early Years Hub design and pilot a programme for infants who have much lower early social and emotional development
- Working in partnership with the Youth Offending Team design and offer coaching and mentoring to Voices in Partnership group.

Year 2 2022-2023

- Beginning of implementation of programme for young people in temporary accommodation

- Pilot programme, preferably in partnership, with young people at risk of mental health issues
- Develop cross-regional (cross-hub) training programme in music with children with SEMHD
- Develop programme with primary aged children at risk of exclusion
- All hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support.
- Mentoring programme for ensemble and other music leaders for barrier busting
- Development of creative ensemble open to all young people
- If appropriate, continue to support and roll out any previously popular piloted programmes
- Pilot work with young people on fixed term exclusions at primary level
- Develop a fusion ensemble for KS3 upwards celebrating music of black origin
- Further develop the programme for infants who have much lower early social and emotional development
- South Asian music ensemble developed
- Offer training on South Asian music to school music teachers and hub music leaders
- Offer 2 training weekends in South Asian music provision
- Pilot at least 2 projects for CCC outside of school hours – groups could include asylum seekers, LAC, young carers, care leavers
- Further develop programme with Belmont Park and other alternative providers

Year 3 2023-2024

- Offer supported performance opportunities to CCC
- Offer supported recording opportunities to CCC
- Rerun SEMHD training programme
- Further develop programme with young people at risk of mental health issues
- Develop programme with secondary aged children at risk of exclusion
- Do test case planning for progression routes for all categories of CCC.
- Consider incentives e.g. awards programme for young people for continued and multiple attendances
- Development of South Asian music teaching resource for primary generalists and specialist music teachers
- Develop regional team of South Asian music teachers through training and shadowing programme
- Begin South Asian weekly programmes in schools
- Grime and Rap workshops to be part of regular weekly hub offer both in and out of school.
- Pilot at least 2 new projects for CCC outside of school hours

Year 4 2024-2025

- Review programme in terms of take up, retention, achievement of musical and personal goals and adapt progression strategies based on findings.
- Rerun SEMHD training programme
- Review and adapt SEMHD programme
- The hub should continue to develop its work in AP with a view that by year four every child in a PRU in Waltham Forest can access regular weekly high quality music tuition and/ or mentoring should they want it
- With other hubs, hold South Asian music festival and conference to dialogue, set future goals and celebrate achievements so far.

- Roll out any successful out of school pilots

Strategic Priority 5	The hub will have developed an inclusive ensemble, i.e. a performance based ensemble involving both disabled and non-disabled young musicians. In addition there will be a cross hub inclusive ensemble with young people from across the ELMA region.
Year 1 2021-2022 <ul style="list-style-type: none"> • Hub to carry out an audit of provision for all children with SEND including those in mainstream schools. • Strengthen relationship with organisations / providers working with SEND • Form SEND network • Hub will research the inclusive ensemble model 	
Year 2 2022-2023 <ul style="list-style-type: none"> • Development of a cross-hub programme of staff development across the different workforces, both formal and non-formal, within areas such as iPad and assistive technology, the social model of disability, and the Sounds of Intent model. • Pilot workshops on inclusive ensemble model • Progression routes for young SEND musicians should be investigated and this information should be shared across the ELMA group • Increased work with small groups/ individuals with SEND in primary schools should be explored 	
Year 3 2023-2024 <ul style="list-style-type: none"> • Hub will further develop the inclusive ensemble model 	
Year 4 2024-2025	

- By the end of four years there needs to be at least one inclusive ensemble in the hub that is easily accessed by disabled and non-disabled children, that is not a class but a performance group and that ideally would have children from more than one school attending. This ensemble needs to perform music in styles the children themselves decide they want to do rather than an imposed genre.
- The hub will work with the special schools to ensure that every child has at least one music session a week, whether that be provided by the school or the hub or outside partners

Strategic Priority 6	The workforce, and also the governance bodies where possible, of the hub more closely reflect the makeup of the borough.
Year 1 2021-2022 <ul style="list-style-type: none"> • Offer targeted volunteering /shadowing opportunities to BAME and also disabled musicians. 	
Year 2 2022-2023 <ul style="list-style-type: none"> • Continue volunteering/shadowing programme. Begin using interns from under-represented groups. • In partnership with other hubs begin region wide training and induction programme– specifically target BAME and disabled musicians and others bringing in fresh skills. Where appropriate offer bursaries. 	
Year 3 2023-2024 <ul style="list-style-type: none"> • By year 3 governance bodies will have been reviewed to more closely reflect the make-up of their communities. • Where possible create new employment opportunities for musicians from BAME and other under-represented communities. Prioritise those who have taken part in the hubs’ own training programme 	

<ul style="list-style-type: none"> • Establish educational programme and team foregrounding music of black origin – team need to be representative of the borough. Foreground hip-hop derived genres as part of this initiative • Begin disabled musician-in-residence programme.
<p>Year 4 2024-2025</p> <ul style="list-style-type: none"> • Further embed hip-hop derived genres as part of the regular hub offer • Review programme and build on successes

Strategic Priority 7	Data, particularly on the level of engagement, retention and progression of children in challenging circumstances, is used as a driver for inclusion, influences future strategy and, where appropriate, is shared across the ELMA group ¹¹ .
<p>Year 1 2021-2022</p> <ul style="list-style-type: none"> • Establish and/or refresh clear systems for data collection and collation for different CCC groups. These should include FSM, Pupil Premium, LAC and those with SEND, BAME and cultural or faith background where possible. Also include children on fixed term and permanent exclusions and children with an EHCP. • Clarify and agree systems with council, schools and team. • Trial and iron out glitches. 	
<p>Year 2 2022-2023</p> <ul style="list-style-type: none"> • Discuss and make decisions on whether inclusion will be based on aiming for natural proportion for all CCC groups or whether, in this time period, some groups of CCC will be more targeted. This can be nuanced; for example in terms of seeking 	

¹¹ The hub will need to have established a system for data collection and collation for different CCC groups, beyond their current Arts Council Data returns. These groups should include those on FSM, Pupil Premium, LAC / CIC, those with an ECHP and those with SEND, BAME and cultural or faith background where possible. The data should also include children on fixed term and permanent exclusions.

<p>natural proportion for certain groups in continuation, overall reach, ensembles, etc.</p> <ul style="list-style-type: none"> • Trial data collation and analysis. • Adapt goals with CCC. • Review data in terms of both any targets set and the inclusive concept of ‘natural proportion’. • Disseminate annual data on numbers and location of children in challenging circumstances engaging in music.
<p>Year 3 2023-2024</p> <ul style="list-style-type: none"> • Collect, collate and analyse data with goals in mind. • Find ‘barrier flashpoints’ and trial activities in some of these to reduce the barrier.
<p>Year 4 2024-2025</p> <ul style="list-style-type: none"> • Review progress of inclusion strategy based on data, innovation, achievements and progression. • Set new targets and adapt approach to take on own learning.

Strategic Priority 8	Evaluating the quality of inclusive practice across the borough is embedded and influences future action.
<p>Year 1 2021-2022</p> <ul style="list-style-type: none"> • Adopt Youth Music’s Quality framework as an evaluation and self-reflection tool for all delivery workers – adapt it where necessary 	
<p>Year 2 2022-2023</p> <ul style="list-style-type: none"> • Encourage the use of the adapted Quality Framework as a shared tool for understanding and developing higher standards in inclusive delivery across all delivery partners • Offer mentoring in the use of the framework to partners if needed 	

<ul style="list-style-type: none"> • Research ways that can support delivery partners in gathering appropriate data on children in challenging circumstances, and if appropriate add this monitoring as a requirement for any funding support • Disseminate annual data on numbers and location of children in challenging circumstances engaging in music as appropriate • Review data in terms of any targets set and the inclusive concept of ‘natural proportion’
<p>Year 3 2023-2024</p> <ul style="list-style-type: none"> • Natural proportion goals reviewed and strategy adapted.
<p>Year 4 2024-2025</p> <ul style="list-style-type: none"> • Review progress of inclusion strategy based on data, innovation, achievements and progression • Natural proportion goals reviewed and strategy adapted.

Key actions from strategic priorities

Year	Action
Year 1	<ol style="list-style-type: none"> 1. Develop a statement of inclusive values and practices to embed inclusion with all hub workers and appropriate partners and which is voluntarily offered to all schools and music organisations in the hub area. 2. Disseminate a short document on inclusive working in mainstream schools 3. Audit skills and CPD of the workforce including those who are likely to become part of the workforce 4. Engage a part-time inclusion development worker / officer – Responsibilities would include relationship and network building,

organising CPD, project and programme initiation and management and fundraising.

5. Continue involvement with the ELMA hubs region inclusion strategy group on a termly basis i.e. the other hubs developing inclusion strategies.
6. Inclusion strategy developments to be a standing item at hub meetings
7. Begin to secure funds to support an on-going inclusion programme
8. Develop systems for monitoring progression pathways
9. Develop youth music action group (YMAG) composed of a wide range of young people including CCC
10. Reframe SLAs with schools both to secure better data and to ensure no student is excluded from weekly WCIT learning
11. Develop inclusion champions group within music service and also musical inclusion working party if appropriate.
12. All hub staff to have had induction/ training in musical inclusion where appropriate.
13. Delivery team will have had CPD and will adopt in large part the Triborough music hubs Music and Wellbeing guidelines
14. Adapt and adopt Youth Music's Quality Framework as a reflective/ evaluative tool for all music practitioners.
15. Develop short inclusion CPD programme - Deliver for all relevant hub team and invited partners - programme to include emphasis on shared ownership and creative music making
16. Partnership agreements to be revised to include a commitment to inclusive practice with appropriate training as needed.

17. Consult with a broad range of young people and stakeholders on their perceptions of the inclusiveness and relevance of the hub and what they want to see going forward.
18. Review website and social media and other communications with inclusion specifically in mind. Seek some advice from SEND or other relevant music and social media specialists.
19. Refresh offer to schools and settings to emphasise inclusion – e.g. small inclusive ensembles / music and wellbeing days.
- 20.** Develop and also find appropriate online resources to support inclusion
21. Through training and mentoring develop musicians who are post 18s capacity to deliver into schools – the idea of ‘older younger people’
22. Establish and/or refresh clear systems for data collection and collation for different CCC groups. These should include FSM, Pupil Premium, LAC and those with SEND, BAME and cultural or faith background where possible. Also include children on fixed term and permanent exclusions and children with an EHCP. Clarify and agree systems with council, schools and team. Trial and iron out glitches.
23. Begin a process to critically examine all newly developed work with CCC to establish 1) how this work can sustain for a year or more and 2) barriers and solutions for young people involved in new work to access on-going work within the hub, such as existing ensembles. Solutions may for example involve creating new ensembles.

24. Offer targeted volunteering /shadowing opportunities to BAME and also disabled musicians.
25. Develop marketing strategy for inclusive programme
26. Begin consultation and dialogue with targeted schools and groups of parents on inclusive developments within hub
27. Liaise with appropriate agencies to discuss potential of music work with specific groups of CCC. Seek partner funding and develop taster programmes with a range of groups.
28. In partnership with Beatroots, survey the musical needs and interests of a range of young people
29. Pilot small ensembles of CCC in mainstream schools
30. In partnership with the other ELMA hubs and other agencies, the hub researches, designs and seeks to resource a three-year music programme for young people in temporary accommodation or at risk of being made homeless
31. Partner with Belmont Park school in relation to future programme design and support
32. Consult with young people who have had fixed term or permanent exclusions as to what they would want in music
33. Consult and if possible partner with Coping through football and Carefree kids and/or related organisations about needs of young people at risk of serious mental health issues
34. Adopt Youth Music's Quality framework as an evaluation and self-reflection tool for all delivery workers – adapt it where necessary
35. Hub to carry out an audit of provision for all children with SEND including those in mainstream schools.

	<p>36. Strengthen relationship with organisations / providers working with SEND</p> <p>37. Hub will research the inclusive ensemble model</p> <p>38. Identify potential stakeholders for future South Asian music initiative – from education, parents groups, music, faith leaders, possible sponsors</p> <p>39. Build relationships, foster a network around South Asian Music provision. Engage in dialogue with young people, schools and education providers, communities and community leaders on issues including barriers to engagement.</p> <p>40. Offer volunteering / training and shadowing opportunities to South Asian music practitioners</p> <p>41. Fundraise in partnership with other hubs (National Heritage Lottery programme / Youth Music) for South Asian music education programme</p> <p>42. In partnership with the Early Years Hub, design and pilot a programme for infants who have much lower early social and emotional development</p> <p>43. Working in partnership with the Youth Offending Team, design and offer coaching and mentoring to Voices in Partnership group.</p>
Year 2	<p>1. Hub partners take on responsibility to: a) Provide data on who is engaged b) Have clear progression routes provided to all young people c) Ensure all of their teams undertake some inclusion training where appropriate</p> <p>2. Embed inclusion processes across hub – this can include new criteria for invitation to ensembles, revised service level agreements with schools etc.</p>

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| | <ol style="list-style-type: none">3. Continue to secure funds to support an on-going inclusion programme4. Inclusion induction/training to be a requirement for any organisations financially supported by the hub if appropriate5. Any new employees and volunteers are required to engage with induction/training unless already having appropriate experience6. Encourage practice sharing both face-to-face and online7. Develop music awareness programme for parents outlining personal, social and attainment benefits of music participation - concerts and talk in local communities8. Update websites and social media based on previous years investigation.9. Discuss and make decisions on whether inclusion will be based on aiming for natural proportion for all CCC groups or whether, in this time period, some groups of CCC will be more targeted. This can be nuanced; for example in terms of seeking natural proportion for certain groups in continuation, overall reach, ensembles, etc.10. Trial data collation and analysis. Based on this adapt goals with CCC.11. Disseminate annual data on numbers and location of children in challenging circumstances engaging in music.12. All hub partners should provide clear progression and also in most cases integration pathways if seeking funding or other support.13. Mentoring programme for ensemble and other music leaders for barrier busting. |
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14. Encourage the use of the adapted Quality Framework as a shared tool for understanding and developing higher standards in inclusive delivery across all delivery partners
15. Offer mentoring in the use of the framework to partners if needed
16. Review data in terms of any targets set and the inclusive concept of 'natural proportion'.
17. Continue volunteering/shadowing programme. Begin using interns from under-represented groups.
18. In partnership with other hubs begin region wide training and induction programme – specifically target BAME and disabled musicians and others bringing in fresh skills. Where appropriate offer bursaries.
19. Beginning of implementation of programme for young people in temporary accommodation
20. Pilot programme, preferably in partnership, with young people at risk of mental health issues
21. Develop cross-regional (cross-hub) training programme in music with children with SEMHD
22. Development of creative ensemble open to all young people
23. If appropriate, continue to support and roll out any previously popular piloted programmes
24. Development of a cross-hub programme of staff development across the different workforces, both formal and non-formal, within areas such as iPad and assistive technology, the social model of disability, and the Sounds of Intent model.
25. Pilot workshops on inclusive ensemble model

26. Progression routes for young SEND musicians should be investigated and this information should be shared across the ELMA group
27. Increased work with small groups/ individuals with SEND in primary schools should be explored
28. Research ways that can support delivery partners in gathering appropriate data on children in challenging circumstances, and if appropriate add this monitoring as a requirement for any funding support
29. Disseminate annual data on numbers and location of children in challenging circumstances engaging in music as appropriate
30. Devolve some funding to musical inclusion working party and YMAG if appropriate
31. If appropriate, continue to support and roll out any previously popular piloted programmes
32. Pilot work with young people on fixed term exclusions at primary level
33. Develop a fusion ensemble for KS3 upwards celebrating music of black origin
34. Further develop the programme for infants who have much lower early social and emotional development
35. South Asian music ensemble developed
36. Offer training on South Asian music to school music teachers and hub music leaders
37. Offer 2 training weekends in South Asian music provision
38. Pilot at least 2 projects for CCC outside of school hours – groups could include asylum seekers, LAC, young carers, care leavers

	<p>39. Further develop programme with Belmont Park and other alternative providers.</p>
Year 3	<ol style="list-style-type: none"> 1. Continue to secure funds to support an on-going inclusion programme 2. Review progress of inclusion strategy based on data, innovation, achievements and progression 3. Natural proportion goals reviewed and strategy adapted. 4. Musical inclusion training is embedded in the annual CPD offer to schools 5. Collect, collate and analyse data with goals in mind. 6. Find 'barrier flashpoints' and trial activities in some of these to reduce the barrier. 7. Do test case planning for progression routes for all categories of CCC. 8. By year 3 governance bodies will have been reviewed so they closely reflect the make-up of their communities. 9. Begin disabled musician-in-residence programme

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| | <ol style="list-style-type: none"> 10. Hub will have looked at the feasibility of holding an inclusion-based or integrated festival at this stage 11. Offer supported performance opportunities to CCC 12. Offer supported recording opportunities to CCC 13. Rerun SEMHD training programme 14. Further develop programme with young people at risk of mental health issues 15. Develop programme with secondary aged children at risk of exclusion 16. Do test case planning for progression routes for all categories of CCC. 17. Hub will pilot the inclusive ensemble model 18. Where possible create new employment opportunities for musicians from BAME and other under-represented communities. Prioritise those who have taken part in the hubs' own training programme 19. Establish educational programme and team foregrounding music of black origin – team need to be representative of the borough. Foreground hip-hop derived genres as part of this initiative 20. Hub will further develop the inclusive ensemble model 21. Development of South Asian music teaching resource for primary generalists and specialist music teachers 22. Develop regional team of South Asian music teachers through training and shadowing programme 23. Begin South Asian weekly programmes in schools 24. Grime and Rap workshops to be part of regular weekly hub offer both in and out of school. |
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	25. Pilot at least 2 projects for CCC outside of school hours
Year 4	<ol style="list-style-type: none"> 1. Continue seeking resources with the aim for developing the inclusion programme beyond 2025 2. Review progress of induction and add refresher course to website 3. Consult with young people and stakeholders on their perceptions of inclusivity and relevance of the hub. 4. Compare with year one survey and build next stage plans accordingly. 5. Review progress of inclusion strategy based on data, innovation, achievements and progression. Critically reflect on remaining gaps and modify on-going strategy with this in mind 6. Natural proportion goals reviewed and strategy adapted. 7. Review programme in terms of take up, retention, achievement of musical and personal goals and adapt progression strategies based on findings. 8. The hub should continue to develop work in AP with a view that by year four every child in a PRU or EBD unit in East London can access regular weekly high quality music tuition and/ or mentoring should they want it 9. By the end of four years there needs to be at least one inclusive ensemble in that is easily accessed by disabled and non-disabled children, that is not a class but a performance group and that ideally would have children from more than one school attending. This ensemble needs to perform music in styles the children themselves decide they want to do rather than an imposed genre. 10. Embed hip-hop derived genres as part of the regular hub offer

	<p>11. The hub will work with the special schools to ensure that every child has at least one music session a week, whether that be provided by the school or the hub or outside partners</p> <p>12. Set new targets and adapt approach to take on own learning.</p> <p>13. Rerun SEMHD training programme</p> <p>14. Review and adapt SEMHD programme</p> <p>15. With other hubs, Hold South Asian music festival and conference to dialogue, set future goals and celebrate achievements so far.</p> <p>16. Roll out any successful out of school pilots.</p>
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